

The Toledo Museum of Art

Annual Report

July 1, 1991 - June 30, 1992



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Cover: One of the most innovative sculptors of the early twentieth century, Constantin Brancusi simplified outward appearances to express inner, universal beauty. This extremely refined image of a female head is said to have been inspired by a young African woman the artist saw at a reception. It consists of three parts. An egg-shaped sphere represents the head; projecting from its surface are three details: an elegant hair knot on top of the head, an ornament on the lower back of the head, and lips. The head was poised by the artist on the top edge of a white marble cylinder which is in turn mounted on a cruciform-shaped limestone base. Brancusi carved the first version, titled White Negress I, in white marble in 1924. Blond Negress I, the first of two bronze versions, was cast in 1926; in both, he deliberately chose materials which ignore skin color and focused on revealing the inner radiance of the subject.

Born in Romania, Brancusi moved to France in 1904. During his first years there, he was influenced by the great French sculptor Auguste Rodin, who invited him to work in his studio. Brancusi left in 1907, saying "Nothing can grow under big trees." Within a few years, he was acknowledged as one of the leading modern sculptors in Paris. Rather than imitating nature, the artist simplified his images to the essential, ideal forms he believed lay beneath surface appearance. While carved wood and stone sculptures established his early reputation, it is polished bronze works, such as Blond Negress I, that are his unique contribution to twentieth-century art. In his hands this traditional material takes on a radically modern appearance. Its polished surface becomes almost transparent as the sculpture reflects life around it, while at the same time, the flawless, ideal form reveals the beauty within. Constantin Brancusi (French, 1876–1957), Blond Negress I, bronze, marble, and limestone, Height 38.7 cm (15 1/4 in.), 1926, partial gift of an anonymous donor and partial purchase with funds from the Libbey Endowment, gift of Edward Drummond Libbey, and with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.108.

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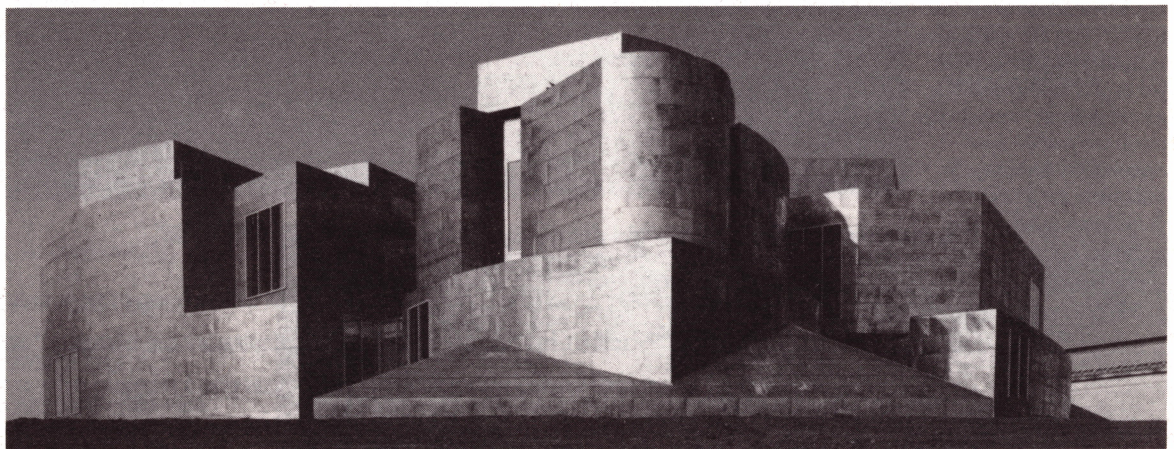
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Report of the President

Renovations Since 1977 the Toledo Museum has pursued a four-phase program of major renovations. Each carefully planned phase has been funded in advance. Phase I made essential modifications to the School of Design, including creation of a separate entrance and student exhibition space, conversion of former locker areas to music classrooms, student lounge, slide library, and faculty offices. It also allowed the Museum to build a loading dock and large freight elevator to provide a safe way to bring art in and out of the building, a precursor to Phase II's creation of a central exhibition gallery. Phase II was completed in time for the opening of the *El Greco of Toledo* exhibition in 1982: the center core was remodeled to create the Ward M. and Mariam C. Canaday Gallery for exhibitions in the space once filled by an auditorium, a new entrance and the Herrick Lobby on Grove Place convenient to the parking lot, visitor facilities on the ground floor, and a skylit central stairway linking the ground and main floors. In 1987 Phase III renovated the 15 galleries surrounding the center core which now display African art, twentieth-century art, and Medieval and Renaissance art.

Phase IV, the renovation of the Museum's east and west wings between 1989 and 1991, has been supported entirely by funds raised by the joint capital campaign with the University of Toledo, *A Partnership: Education and the Arts*. Major gifts in support of renovations of the Museum galleries and Peristyle and construction of the new conservation facility include grants from the National Endowment for the Arts, the Kresge Foundation, and the Stranahan Foundation. But more than 75 per cent of the costs were paid for with donations from more than 5,000 private donors. All of the trustees and volunteers who worked to raise the funding for the renovations understood the clear need for structural renovation, roof repair, plumbing changes, and the like. But only a few understood what a fresh and exciting place the galleries would become after the reinstallation and reinterpretation of our art treasures by our Museum staff. The reinstallation, more fully described by David Steadman in his portion of this report, has been a delightful surprise for all of us connected with the Museum and for all our visitors too.

The new Center for Visual Arts of the University of Toledo, designed by architect Frank Gehry, was dedicated December 6, 1992. Adjoining the Museum's east wing, it more than doubles the space available for instruction in studio art, art history, and art education and will allow the University and the Museum to enhance and expand their unique and stimulating relationship, begun in 1921.



University of Toledo Center for the Visual Arts All of the Phase IV renovations to the Museum and the construction of the new University of Toledo art building have been completed on time and in budget. The new Center for the Visual Arts, located to the east of the Peristyle, was designed by the internationally distinguished architect Frank Gehry. It incorporates many of his signature interests: energetic sculptural effects, innovative use of building materials, dynamic conception of internal spaces, extraordinary feel for light and space, and modernist interest in the phenomena of perception. The four-story, metal and glass structure was designed to harmonize with the height, proportions, location, and masonry of the Museum. Based on a V-shaped plan, the north and east walls, facing Monroe Street and Collingwood Avenue, rise dramatically, forming geometric masses sheathed in lead-clad copper panels stacked in a stonelike pattern. ►



Duane Stranahan (left), President of the Board of Trustees, and David W. Steadman, Director, wave and cut ribbons before a cheering crowd of Members at the gala reopening of the west wing on November 10, 1991. Sponsored in part by Society Bank & Trust, the celebrations included voting for favorite works of art and behind-the-scenes peeks at Peristyle stage machinery and the new conservation laboratory, in addition to the first chance in two years to see a major portion of the collection.

Silvery when installed, this metal skin will gradually acquire a coppery green patina. The south and west sides, facing Grove Place and forming the interior of the V, invite visitors with green-tinted walls of Toledo-made glass that reveal the excitement of student life. Featured in the December 1992 issue of *Harper's Bazaar*, the Center is an exciting addition to Toledo's architecture.

With 51,000 square feet the building more than doubles the space for instruction in studio art, art history, and art education; it also houses the Museum's Art Reference Library. The Department of Art has a total enrollment of 3,700 students, up 72 per cent since 1982. The underground level includes an art history lecture hall, two art education classrooms, and more than 3,000 square feet of photography studios. The ground floor houses the student gallery, department offices, art supply store, and more than 9,000 square feet of Art Reference Library. The second level has three design classrooms and the printmaking complex. The third level has two drawing studios and two painting studios. A student gallery connects the building with the Museum through the east side of the Peristyle.

Built as part of the joint Museum/University capital campaign, *A Partnership: Education and the Arts*, the Center was funded from both public and private sources. The State of Ohio provided \$4.5 million for the building and \$1 million for new equipment, while private donors gave an additional \$4.5 million. The building was designed and built for the Museum. It will belong to the University of

Toledo, but will be operated by the Museum. The University will pay the costs of operation and long-term maintenance. Work will start in 1993 to add fire-arts studios beside the glass-crafts building to the west of the Museum.

Concerns for the future In spring 1992 the Board of Trustees completed a challenging budget process, and in July a special letter to Members shared some facts about our finances. Most important is the fact that the Museum is on a sound financial footing, but the staff and Board must work very hard to operate within our means and plan for the future. We have a significant endowment that covers about 59% of annual operating costs and also provides funds restricted to the purchase of art. Income from our many Members provides more than 17% of operating expenses. During the early and mid 1980s revenue and operating endowment growth did not keep up with spending, but we have reversed that trend. Our 1992-93 budget (see pp. 26-28) represents the fifth consecutive year of inflation-adjusted cuts. In purchasing power, the 1992-93 budget is 22% **below** the 1988 budget.

We have trimmed expenditures to the bone, yet we still do not have a budget that is truly balanced. The understanding cooperation of David Steadman and his staff throughout this unpleasant but necessary "belt tightening" period is just one further manifestation of how blessed we are to have not only this grand museum but also its superbly competent staff. The cuts we face to balance next year's budget, if there is no revenue growth, will alter the nature and mission of our Museum. Throughout 1993 I plan to share with you additional financial data and information about the workings of the Museum and the role it plays in northwest Ohio. In the meantime, I ask for your support. When it is time to renew your membership, consider joining at a higher level. Talk up the Museum to your friends. Tell them how much it has changed since they last visited: gloriously renovated galleries and magnificent new works of art. Take a class. Enjoy a lecture. Eat at the Café. Check out the Museum Stores and Collector's Corner. Most importantly, visit your collection—treasures of world art that people travel to see from around the world. It is here for your inspiration, education, and pleasure.

*Duane "Pat" Stranahan, Jr.
President, Board of Trustees
November 20, 1992*

Report of the Director

“Come See Us Again . . . For the First Time” was the Museum’s theme in 1991–92. This heartfelt invitation was our thank-you to our Members and to all of northwest Ohio for the support and patience that made possible our four-year campaign of fund-raising, renovation, and reinstallation.

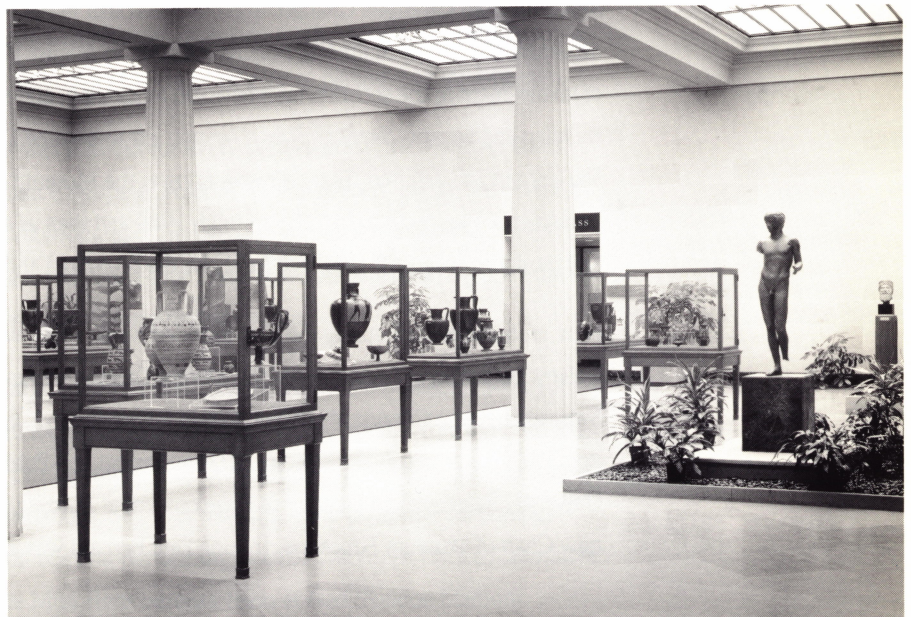
The Classic Court and Peristyle reopened in August 1990; sixteen west wing galleries reopened in November 1991; and the eighteenth-century gallery, decorative arts galleries, and Asian art gallery reopened in June 1992. Renovations were planned and executed with the help of Hammond, Beeby and Babka, Inc., Chicago, design consultants; The Collaborative, Inc., Toledo, architects; and Rudolph/Libbe, Inc., Toledo, construction management. Our principal focus was the west wing galleries, the Classic Court, and the Peristyle. However, the project involved almost every space in the Museum and the reinstallation of every work of art on the upper level.

Renovation of all 35 galleries was thorough. The roof is new over most of the Museum, replacing the old glass skylights with a clerestory system provided with specially laminated glass to reduce the amount of harmful ultraviolet radiation. Walls were moved to create an east-west axis through the building in order to help visitors find their way and to create a formal entrance to the Great Gallery. Major alterations were made to the laylight and track-lighting systems in order to improve control over lighting. Extensive updating went into the heating, air conditioning, and humidity control systems.

The aim of the final, surface treatment was to enhance the classicizing Beaux Arts style of Edward B. Green, the architect of all three stages (1912, 1926, and 1933) of our building. Oak, walnut, and ebony parquet floors; elegant wall coverings and fabrics; and custom furniture platforms, pedestals, and exhibition cases were all designed to heighten the warmth and graciousness of the galleries. Dramatic architectural and decorative changes can be seen in the following galleries, many illustrated on ►



The Classic Court, which houses the collection of ancient Near Eastern, Egyptian, Greek, Etruscan, and Roman art, reopened in August 1990. The most dramatic change is a light well cut upward through the ceiling and roof which permits a shaft of natural light to enter the Court, enhancing the modeling and color of all works of art. The photo below also shows how the old walnut-and-glass display cases have been replaced by cases with plexiglas that allow the works of art to dominate the space.





In the newly reinstalled gallery of Asian art, noted expert on Japanese netsuke Richard R. Silverman examines the tiny sculptures in one of many drawers devoted to the display of small-scale Japanese art. These drawers, a new approach to gallery installation at the Museum, allow visitors to sit and closely examine the large collection of miniature works of art, including tsuba and other sword fittings and netsuke, inro, and ojime. Full information on each of the works is available in notebooks mounted adjacent to the display drawers. The drawers and the research on the works shown in them were gifts to the Museum's visitors by Mr. Silverman.

pp. 3, 4, 6, and 7: • Great Gallery • New Octagon • New Islamic Art Gallery. • New African Art Gallery • New Indian and Southeast Asian Art Gallery • Peristyle Concert Hall • Classic Court • Rotunda • American Art Galleries • Eighteenth-Century European Art • European Decorative Arts Galleries • Asian Art Gallery • Conservation Laboratory.

Reinstallation and Interpretation The architectural changes provided the occasion and setting for a major reinstallation of the entire collection. The curatorial and museum education staff labored for more than two years to plan a new arrangement that allows works of art to converse across nationalities within a time period. This is as true for the works of ancient art in the Classic Court as for the Great Gallery, where the Museum's renowned Rubens presides over works by French, Spanish, Dutch, and Italian artists of the seventeenth century. In the twentieth-century galleries painting, sculpture, and decorative arts are blended so that the influence of artists of one movement on artists of other movements can be seen at a glance.

Some of our most challenging work went into responding to visitor needs for orientation and information. Our aim was to craft layers of information in answer to questions visitors often raise about art. The questions and the style of writing were as important as design. The effort involved all our curators, museum educators, and special consultants such as art historians, musicians, psychologists, and teachers. Grants to support interpretive materials and studies of way-finding questions were funded by the National Endowment for the Arts, the Getty Grant Program, and the Toledo Community Foundation. Staff and research psychologists from the University of Michigan studied how visitors respond to the museum environment, including floor plans, gallery identification systems, and directional advice. Throughout the galleries, large introductory panels on the walls or stanchions place the art within a gallery into historical context. For selected objects, extended labels give information about the artist and the work itself. Interactive materials are being created, such as push-button access to recordings of the Museum's African slit gong played by a visiting Mangbetu drummer. Finally, several objects, including the Jim Dine *Crommelynck Gate* and the Rubens *Coronation of St. Catherine* have available laminated brochures with extended background on the artist, working methods, the subject of the work, or specific symbolism.

Selected Staff Changes Changes in professional staff in the past year have been significant, beginning with the departure of Timothy Simmons, graphic designer, in August 1991. In June 1992 George Hartman retired after 27 years of involvement in the security, maintenance, renovation, and remodeling of the building, since 1980 as Manager of Building and Security Services. Rose Glennon left to become Director of Education at the Marion Koogler McNay Art Museum in San Antonio, Texas after working at the Museum since 1976, ultimately as Chairman of the Museum Education Department from 1985 through 1989 and then as coordinator of the interpretation project that designed and produced new floor plans and labels for the renovated and reinstalled galleries.

New professional staff during the year included Karen Giles, who became Assistant Chair of Museum Education for Gallery Education in September 1991. Margot Campos became Coordinator of Graphic design in August 1991. Christine Swenson became Curator of Graphic Arts in February 1992, coming to Toledo from the Detroit Institute of Arts. In April Ross Pfeiffer was appointed Director of Development and Public Information after being Assistant Vice President for University Relations and Director of Development at Bowling Green State University. In May Stef Stahl became the new Chair of Museum Education. In June Paul Bernard was appointed the Museum's Manager of Physical Plant.

In December 1992 William Hutton will retire after more than thirty years at the Museum. On the curatorial staff from 1952 to 1965 and returning in 1971, as Senior Curator his responsibilities included pre-twentieth-century European and American painting and sculpture, European ceramics, certain aspects of the glass collection, and coordination of the conservation program. He also served as editor of the catalogues of European and American paintings and American glass. This month Lawrence W. Nichols will become Curator of European Paintings and Sculpture before 1900, following five years as Associate Curator of the John G. Johnson Collection at the Philadelphia Museum of Art.

Collections The Museum was very fortunate to receive as gifts 57 examples of glass, one related drawing, and five objects of wood and ceramics from the collection of American and European studio craft of Dorothy and George Saxe, of Menlo Park, California. The collection will be honored by an exhibition, *Studio Craft and the Saxe Collection*, to open at the Museum on September 12, 1993, and then travel to the Saint Louis Art Museum, Newport Harbor Art Museum, Newport Beach, California, and Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.

The most notable purchases made during the year were the marble bust of *Count Artur Potocki*, by Bertel Thorvaldsen (ill. p. 20), and the bronze *Blond Negress I*, by Constantin Brancusi (ill. cover). All accessions are listed on pages 19–25.

Culminating a many-year process, in 1991–92 the Museum deaccessioned and sold a large group of ancient Egyptian objects, some European and American decorative arts, and some bronze reproductions. Following the ethics code of the Museum, all of the funds raised will be used for the purchase of works of art.

Conservation More conservation was carried out this year on works of art than in any previous year in the Museum's history. The work was part of the preparation for reinstalling the renovated galleries. Nine visiting conservators performed major and minor treatments on paintings, furniture, sculpture, and decorative arts in the spacious new conservation laboratory. A matching grant from the National Endowment for the Arts provided for the cleaning and restoration of a large eighteenth-century English gilt wood table. More than thirty paintings were cleaned and treated on site, with results that are strikingly evident in the galleries. Seven paintings received major treatments outside of the building, as did glass, ceramics, and prints. Under an Institute for Museum Studies grant, a general facility survey was carried out as the first step in a study of conservation-related matters, one facet of a new era of long-range planning by the Museum.

Performing Arts The annual Peristyle concert hall series was sold out for every performance: the Hanover Band, Roy Goodman, conductor; Mazowsze, the national folk dance troupe of Poland; Ivo Pogorelich, piano; the Waverly Consort's *The Year 1492: Spanish Music in the Age of Columbus*; and the Dresden Staatskapelle, André Previn, conductor. Other performing arts events held at the Museum included four Food Town Kids' Concerts, four Sunday Free Concerts, and about half of the Toledo Symphony Orchestra's forty season events.

SelecTix On May 1 a new outlet ticketing system was introduced in Toledo, managed by the Museum. SelecTix is designed to expand audience attendance at regional and local events of all sizes—plays, operas, concerts, festivals, exhibitions, sporting events, etc. Information and tickets can be obtained by telephone or in person at local outlets, including the Museum and the Food Town chain of supermarkets. SelecTix uses the same computer technology the Museum has been using since January 1990 for exhibitions and performing events. The project is a collaborative effort with Savage Hall at the University of Toledo and the Mud Hens baseball team at Ned Skeldon Stadium. A major partner is Seaway Food Town, Inc., which is providing the regional outlet locations and equipment. ►



Senior Curator William Hutton (left) and Director David W. Steadman rejoice at the June 6, 1992, reopening of the eighteenth-century gallery. The space was transformed by the introduction of daylight, walls covered with fabric, floor carpeted, and new entrances into the Rotunda and Octagon. Art of the eighteenth century is one of the Museum's great strengths, but its traditional division into French, Italian, British, and Dutch national schools has been dropped in order to emphasize the increasingly international culture of the time. Paintings, sculpture, and decorative arts have been reinstalled in a sequence of three spaces that reflect successive shifts in style, from late Baroque early in the century, to Rococo in its middle years, and finally to Neoclassical style at the end of the century.

Renovated Galleries in the West Wing



Great Gallery (above). The most dramatic architectural change is in the splendid Great Gallery, so-named since it first opened in 1951 (far right middle) because of its large size and central location in the west wing. Completely transformed, the Great Gallery was shortened by ten feet and its ceiling raised five and a half feet. The new space is a “double cube,” the classic architectural form that is simultaneously one of the most impressive and one of the most

human in proportion. Intricate door moldings, baseboards, red burgundy velvet wall covering, paint, parquet floor, and lighting were redesigned to present the Museum’s premier works of Baroque art in an optimal way. Acoustical panels added to the walls enhance sound quality for musical performances. A new grand entrance, flanked by two pairs of Ionic columns, echoes the Libbey Court at the Monroe Street entrance (left).



The principal focus of the renovations was the west wing galleries. Oak, walnut, and ebony parquet floors; elegant wall coverings and fabrics; and custom-designed furniture platforms, pedestals, and exhibition cases were planned. The new wall, ceiling, and lighting treatments are only the most visible, surface evidence of the thoroughness of the structural renovation. Visitors will also quickly discover that the architectural changes are only the setting for a major new installation of the entire collection and innovative interpretive materials responding to visitor needs for orientation and information about art.

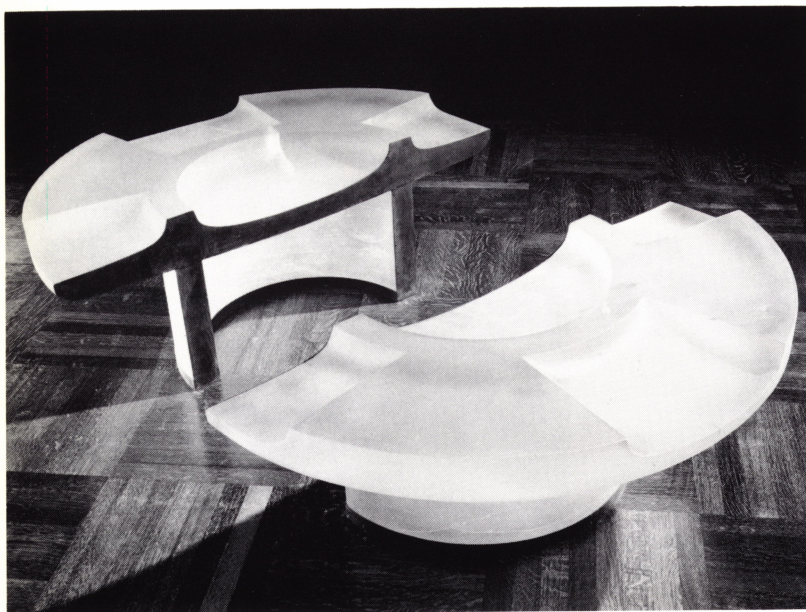


New Octagon (above left): The west wing has been thoughtfully improved by revamping the floor plan. An octagonal gallery space was created by moving walls where three galleries used to intersect. The staff discovered long ago that visitors frequently became disoriented in this section of the Museum.

The elegant green Octagon balances the old Rotunda to the south, bracketing a gallery that now serves as a grand vestibule for the Great Gallery. Most importantly, the new floor plan allows an uninterrupted vista along the east-west axis.

Rotunda (above right). Originally constructed in 1933 as a dramatic terminus for the galleries flanking the present Great Gallery, the Rotunda has always been notable for its dome pierced with circles of windows. The new door surrounds, harmonious gray and blue color scheme, and parquet floor form an elegant classical setting for Michel Anguier's *Amphitrite*.





Howard Ben Tré is generally considered the preeminent sculptor of monumental cast glass forms in America today. He uses a combination of factory equipment and processes to first cast the large-scale forms and then studio equipment to hand finish their surfaces. Designed for use in the Museum's public spaces, Benches for Claude Monod 1 and 2 are dedicated to the memory of French glass artist Claude Monod, killed in 1990.

The first studio glass commissioned by the Museum in more than twenty years, the benches, one of which is the gift of the Apollo Society, are also our first examples of art furniture, a recent movement in which sculptors and painters have joined architects, designers, and craftsmen to create unique or limited edition furniture forms. Howard Ben Tré (American, born 1949), Bench for Claude Monod 2, 1992, glass and brass, Height 49.2 cm (19 3/8 in.), Depth 26.6 cm (26 5/8 in.), Max. Width 137.2 cm (54 in.), purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.19 a,b.

Museum. Written by the staff, the texts aim to be stimulating and informative, building on the lessons learned preparing the interpretive labels for the reinstalled galleries. New color photography and writing will require about a year; publication is expected about January 1995.

New Off-Site Museum Store In fall 1990 the Museum Store experimented with a small kiosk at Franklin Park Mall, in northwestern Toledo, about six miles from the Museum. It proved such a success that in fall 1991 a permanent retail venture opened on the center court of the Mall. Decorated with marble and granite similar to the materials used on the interior of the Museum and a wallpaper border based on the frieze of lion's-head antefixes on the Museum's roof life, the new store sells books and merchandise similar to those sold in the Museum Store. It also carries works of art by local artists, which in the Museum are displayed, rented, and sold in the Collector's Corner, run by the Museum Aides. The new location serves as a place for disseminating information about Museum events and membership (ill. p. 11).

Museum Education Teacher and community outreach education were the themes of the year, as Museum staff, Docents, University teachers, and the public enjoyed the opportunity to get to know the Museum's collections all over again in their new arrangement. Docent tours of highlights of the renovations have been so popular every weekend that the Museum plans to offer free tours of highlights of the collections throughout the coming year.

Collaboration with other organizations included a symposium with the Department of Art of the University of Toledo, *How to Talk About Tough Art*, on techniques for discussing modern art with students. Another project for the many University studio art students, co-sponsored by the Toledo Friends of Photography, was *How to Photograph Your Works of Art*, an exploration of equipment, lighting, and instruction in preparing photographs and slides for portfolio presentations. The annual *Arts Unlimited Summer Teacher Workshop*, run by the community outreach program of Bowling Green State University, drew 250 participants for a week in June. The Toledo Modern Art Group sponsored public lectures by contemporary sculptors Wendell Castle and Howard Ben Tré.

Publications Work continues on the manuscripts of two sections of the Museum's 7,000-object glass collection. Kenneth M. Wilson's catalogue of 1,411 objects in the American glass collection from 1760 to 1930 entered production in fall 1992. The catalogue is being co-published with Hudson Hills Press, New York, in an 800-page, 2 volume edition with 1,750 black-and-white photographs and 175 color plates; publication is slated for December 1993. The catalogue of the ancient Roman mold-blown glass, written by E. Marianne Stern and covering 168 objects in exhaustive depth, will enter production about summer 1993.

Work has also begun on a new handbook of highlights of the collection. About 250 objects will be included, most illustrated in color, along with a brief history of the

In support of our efforts, General Mills hosted an open house for art educators, a gala event that honored 734 area educators with an exclusive showing and discussion of teacher resources for the renovated galleries. *Making New Connections: A Workshop for Teachers*, also sponsored by General Mills, provided practical ways to use works of art as the focus of both classroom and gallery activities.

From Bellows to Blowpipe, a workshop of hands-on experiments to discover ancient methods of glass production, was organized by the Museum's Guest Curator of Roman Glass, E. Marianne Stern. On April 16, twenty area glass blowers and ceramists, some affiliated with universities in northwest Ohio and southeast Michigan, others independent artists, gathered in the Museum's glass studio to test the hypothesis that the very first blowpipes were made not of iron but fired clay. To everyone's surprise and delight every one of the clay pipes worked, a major breakthrough in knowledge about ancient glass technology.

A new teaching resource, *Museum Adventures: Early Childhood Discovery Boxes*, was introduced at a workshop for early childhood teachers. Several loan boxes are available: *Costumes and Make-Believe—The Middle Ages*; *Costumes and Make-Believe—Ancient Egypt*; and *Red, Yellow, and Blue—Color Exploration*. Initial response is so encouraging that additional discovery boxes will be introduced next year, thanks to the continued support of the Elsie and Harry Baumker Charitable Foundation. A separate program for area schools trains volunteers who take reproductions of works of art into classrooms through school-sponsored Mini-Museum and Picture Ladies programs.

Public programs were presented to accompany the exhibition *What Modern Was*, including a series of films and lectures and a Contemporary Crafts Day with demonstrations, a panel discussion by local crafts artists, and family workshops and activities. Kids Day at the Museum, an annual holiday program in December for grades 1–6, included gallery treasure hunts, art projects, T-shirt painting, music, and a behind-the-scenes tour.

Audiences and Development The Museum now has 7,659 Members in various categories whose dues and efforts contributed approximately \$1.5 million to support annual operating expenses, including continued free admission to the Museum at all times. Unfortunately membership declined by almost ten percent from the previous year's record high. Much of the drop can be attributed to the fact that 1990–91 membership was boosted by enthusiasm for the *Impressionism* exhibition, but it is of concern since it also represents a decline from totals over the past four years. New emphasis will be placed on membership recruiting in the coming year, including study of the reasons individuals give for joining and not renewing.

The Contemporaries had a very successful first year with 39 Members joining. Designed to attract 21- to 49-year-olds to Museum activities, the Contemporaries hosted a toga party in March. The Centennial Society, formed to help the Museum celebrate its 100th anniversary in 2001, had an auspicious start with almost 200 Members recruited in the first year; by August 1992 the total reached 300. By contributing \$1,000 each over ten years, the Centennial Society members are helping to make a special celebration possible not only for the Museum but also for everyone in northwest Ohio. Tentative plans include underwriting the cost of a major international exhibition, a birthday event, special publications and programs, and establishment of an education fund to nurture understanding and appreciation of the arts among the children of our community. ►



The quarterly gallery/studio classes for early childhood and youth rediscovered the newly installed collections through creative arts activities. Here Kathi Shea introduces a teenager to the potter's wheel. Classes in glassworking, ceramics, and metalworking are offered in the fire arts studios to the west of the Museum building, soon to be expanded. In 1991–92, 1,889 children and youths attended art classes; 238 received scholarships.



The core of the Museum building, framed by this photograph, was built between 1909 and 1912 on land donated by Florence Scott Libbey. Until the 1950s most visitors walked or rode public transportation to the Museum and came into their "palace for the arts" through this dramatic entrance framed by Ionic columns. Today most visitors arrive by car, park off Grove Place, and enter the Herrick Lobby created during the Phase II renovations. Next time you visit, consider walking up these steps to enter the way Mr. and Mrs. Libbey and our original Museum Members did.

The Committee on Cultural Diversity, now in its twelfth year, continues to propose innovative ways to increase non-traditional participation in Museum activities. This year the Committee provided nine scholarships enabling both children and families to participate in art classes. Work also began on a program for school representatives to act as special contact persons to the Museum. The Kirkby Project was launched to identify community organizations that will select deserving students to sponsor for scholarships to youth classes.

Donations to the Museum were at record levels, principally because of support for the joint Toledo Museum of Art-University of Toledo Partnership Campaign. Gifts of art were received throughout the year, assisted by favorable tax treatment of capital gains (see accessions list, pp. 19–25). The purchase of a new computer system this year has greatly increased the Membership and Development Office's capabilities to serve Members. New software enables the staff to provide assistance to Members who are considering ways to include the Museum in their estate plans, by examining projections of the income and estate tax ramifications of various estate planning techniques.

Special project grant income totaling \$663,000 was received from various funding agencies. Particularly notable is one from the Ohio Arts Council to support the exhibition of *Noah's Raven*, a new video installation by Mary Lucier to open February 7, 1993; the work is also supported by grants from the National Endowment for the Arts and the Lannan Foundation. A second grant from the Ohio Arts Council is a Major Institution Support grant to help special exhibitions over the next year. Also noteworthy are an arts education grant from General Mills Foundation to aid teacher services through the Museum Education Department and a National Endowment for the Arts grant for the restoration of a massive eighteenth-century English gilded pine console table made about 1740.

University of Toledo Center for the Visual Arts Construction of the University of Toledo's new art building, designed by architect Frank Gehry, began with groundbreaking ceremonies June 5, 1991, and will end with a formal dedication on December 6, 1992 (see pp. 1–2). The new building will allow University and Museum to continue their innovative collaboration for education and the arts in our Toledo community.

David W. Steadman

Director

November 19, 1992

Service

- ◆ 294,323 people visited the Museum
- ◆ 2,688 tours given to 28,857 students and 13,357 adults by Museum Docents
- ◆ 1,889 children and youths attended art classes; 238 received scholarships
- ◆ 1,482 children and adults attended Food Town Kids' Concerts
- ◆ 1,434 adults attended lectures, films, classes, and workshops
- ◆ 1,345 adults and children attended free Friday Fare talks and Gallery Gigs
- ◆ 164 artists used the glass blowing studio
- ◆ 43 students and glass artists displayed in the Plough Pavilion exhibition *New Glass: Works from the TMA Glass Studio*
- ◆ 7,674 people used the Art Reference Library
- ◆ 1,082 books and catalogues accessioned
- ◆ 4,626 items circulated outside the Library
- ◆ 4,750 slides added to the Slide Library collection
- ◆ 21,570 slides circulated for University of Toledo classes, Museum programs, and public use
- ◆ 21 works of art loaned to 11 different exhibitions hosted by 19 museums in the United States, Japan, France, and the Netherlands
- ◆ 178 works of art loaned to the Museum from 9 different lenders for display in the galleries, not in association with exhibitions
- ◆ 1,119 volunteers contributed approximately 39,217 hours to support Museum activities
- ◆ 74 full-time and 162 part-time staff members were employed by the Museum



Promoting the fall 1992 membership drive, Museum Aides Jo Winzeler and Sally Giauque talk with shoppers in front of the Museum's retail outlet in Franklin Park Mall. Located on the Mall's center court, the store opened in November 1991 and offers books and gifts carried in the larger Museum Store as well as art from the Collector's Corner.

Membership and Development

- ◆ 7,659 Members provided over \$1.5 million to support Museum operations
- ◆ As of June 30, 1992, pledges totaling \$16,832,378 had been paid to the joint University/Museum Capital Campaign, *A Partnership: Education and the Arts*, 81% of the total pledged amount of \$20,676,237. This meant the Center for the Visual Arts could be completed without financing.
- ◆ President's Council membership (\$750) is at 289, while Museum Partners (\$1,500) increased to 135
- ◆ Business Council membership grew to 142, contributing total support, both cash and in-kind gifts, in excess of \$400,000
- ◆ The Museum's newest members group, the Contemporaries (for those 21-49 years of age) attracted 39 members in its first year
- ◆ \$663,000 in special project grant income was received from various funding agencies
- ◆ The Centennial Society, formed to celebrate the Museum's 100th birthday in 2001, attracted almost 200 members by the end of the fiscal year
- ◆ The Museum hosted 140 special events for some 6,000 guests
- ◆ 214 members participated in ArTravel trips to Italy, Amsterdam, Paris, Santa Fe, Rochester, Cleveland, and Columbus. Contributions from these trips totaled \$15,418
- ◆ \$32,541.73 given by visitors in the Grove Place and Libbey Court donation boxes

Operations

- ◆ In order to operate 43 galleries, 12 classrooms, and a 200,000-sq. ft. building on the 26 acres of grounds, the following were used:
- ◆ 6,969,800 kilowatt hours of electricity
- ◆ 347,520 cubic feet of natural gas
- ◆ 3,750 light bulbs
- ◆ 552,000 paper towels
- ◆ 2,400 lbs. lawn fertilizer
- ◆ 9,600 lbs. rock salt/ice melter

Moved to a prominent location beside the Grove Place entrance, the Information Desk is staffed by volunteers. On a busy day they may answer 100 queries.

After "Where is the rest room?" the most frequent question is "Where is the gift shop?" (answer: behind the Information Desk). But visitors can request the totally unexpected, ranging from "Why is Pissarro's Roofs of Old Rouen not on view?" (answer: it is on loan to an exhibition in Europe) to "How is the Museum funded?" (answer: we are a privately owned institution supported by the generosity of endowments, Members, and the community).



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Bronze plaques at the Museum entrance recognize donors whose cumulative giving has reached the following categories: Founding Benefactors; Major Benefactors \$1,000,000; Endowment Benefactors \$500,000; Supporting Benefactors \$250,000; Benefactors \$100,000; Supporting Patrons \$75,000; Contributing Patrons \$50,000; Patrons \$25,000; Supporting Donors \$15,000; Contributing Donors \$10,000; Donors \$5,000.

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On an impromptu visit to the Museum while in Toledo June 19, 1992, Governor and Mrs. George V. Voinovich pause to ask Roger M. Berkowitz, Deputy Director, a question about an Italian maiolica footed basin made in Urbino between 1540 and 1571.

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The following listings include those individuals and businesses eligible for inclusion in a category as of June 30, 1992.

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The Libbey Circle recognizes all those who desire to help write the future chapters of the Museum's history through their testamentary provisions, or other planned gifts, that name The Toledo Museum of Art the beneficiary of \$5,000 or more.

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The Business Council is composed of businesses which annually contribute \$750 or more to the operations and programs of the Museum. This program builds on the tradition begun by the Museum's founder, Edward D. Libbey, to provide the community a healthy cultural environment for a prosperous economic climate.

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The Museum salutes its newest donor group, The Contemporaries. This special membership program for individuals between the ages of 21 and 49 now stands at 39 members in its first year.

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The Centennial Society

In preparation for the Museum's 100th birthday in 2001, the following people have joined The Centennial Society. Their memberships are providing the funds needed to commemorate this important occasion with special exhibitions, programs and events, and possibly the establishment of a special children's educational trust fund to further strengthen this Museum's ties to the future.

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Sr. Mary K. Garvin
Jane Gleespen
Naomi Goings
Judith B. Gottlieb

Stephanie Hansen
Marilynn Hazard
Melitta Hnatczuk
Doris Ice
Virginia Jasper
Judith Kehrle
Melanie Keil
Marie Fehr Kerscher
Virginia Knapp
Margi Kohli
Sr. Annette Langenderfer
Pat Ligibel

Ted Ligibel
Jean McAuley
Lucy Marino
Ethel Moyer
Charles S. Napp
Carolyn Nies
Rosemary O'Brien
Michael Peatee
Debby Peirce
Pauline Pervin
Brenda Phillips
Fredric Pinkus

Carolyn Pupos
John Rainey
Pat Raitz
Alice Ralston
Marjorie Reas
Gini Rodemich
Sr. Jeanne M. Rowan
Catherine Ruby
Carol Ruch
Evelyn Brown
Sanzenbacher
Louise Schlatter

Joan Schmitz
Rosie Sexton
Rosemarie Shaffer
Cynthia Lee Sheckler
Richard Sheckler
James Sielicki
Carol Simpson
Frances E. Spring
Dorothy Sturm
Joanna Suter
Julie Tarsha
Polly Tate

Ann Brook TenEyck
Charles Tepe
Yvonne Tertel
Renee Thompson
Kathleen Traynor
Christina L. Vargo
Sally Walker
Ruth Mary Wassermann
Patricia Wilson
Edythe Wingerter
Pat Yonkee
Mary Kay Zajac



One of this century's most eminent American artists, Romare Bearden combined his academic training as a mathematician, his knowledge of music, his studies of twentieth-century art, and his personal experiences of life as an African American. Visually inspired by international developments, notably Cubism and Matisse's colorful cut-out compositions, Bearden was at the same time indelibly influenced by the segregated life in which he grew up. Blending these disparate influences, his collages focus on the rituals of family life.

Family Dinner is a masterful assemblage of bits and pieces of color and form that lock together in a pattern that evokes a powerful human experience. The distorted scale and perspective of collage are used to suggest fragments of personal activities and relationships. The unexpected juxtapositions of photographic details and flat cut-out or torn shapes convey the sound, motion, and emotion of the occasion. Romare Bearden (American, 1911–1988), Family Dinner, collage on masonite, 1968, H 76.4 cm (30 1/16 in.), W 101.5 cm (39 15/16 in.), purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.17.

Accessions 1991–92

Accessions are listed alphabetically by field, then (1) in alphabetical order by name of artist or designer, when known; (2) in chronological order; or (3) in accession number order.

Ancient Greek, Etruscan, and Roman Art

Italian, *Shaving Razor*, bronze, 8th or 7th century B.C., gift of an anonymous donor, 1992.37

Greek, from Cyprus, *Oinochoe*, wheel-thrown, slip-decorated earthenware, Cypro-Archaic I Period, 700–600 B.C., gift of Elise Backus, Arthur F. Bissell, Egypt Exploration Society, Edward Drummond Libbey, Florence Scott Libbey, and George S. Mills, by exchange, 1992.16

Greek, *Alabastron*, wheel-thrown, slip-decorated earthenware, 480–470 B.C., gift of Patricia Neils Boulter in memory of Cedric G. Boulter, 1991.107

Roman, *Bowl*, molded earthenware, late 1st century B.C.–early 1st century A.D., purchased with funds given by the Latin Students of Donnell Junior High School, Findlay, and with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.1

Ancient Near Eastern Art

Western Asia, probably Mesopotamia, *Necklace*, gold and lapis lazuli, 3rd millennium B.C., gift of an anonymous donor, 1991.109

Persia (Amlash), *Spouted Vessel with Handle*, earthenware, 1000–850 B.C., gift of Rabi Raffi Soleimani in memory of Raffi Soleimani, 1991.110

Books and Manuscripts

Kaldewey Press (American), *The First Five Years: An Exhibition of the Kaldewey Press at Harvard University*, halftones and letterpress, 1990, gift of Robert and Brenda Edelson, 1992.31

Beth Linn (American), *The Niche Series: Photographs by Beth Linn*, duotones and letterpress, 1990, gift of Rose Glennon, 1992.29

Markus Lupertz (German, born 1941), *Zwischenraumgespenster*, color lithography, 1986, gift of Robert and Brenda Edelson in honor of Christine Swenson, 1992.30

Takeshi Takahara (American, born 1942), *The Lagoon, Images from Oxbow* (poems by Conrad Hilberry), wood engraving, calligraphy, and letterpress, 1989, gift of the artist, 1991.65

Various artists (American), *A Bestiary* (text by Bradford Morrow), woodcut, linoleum cut, and pochoir, 1990, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.71

Ceramics

Italy (Castel Durante), *Plate*, tin-glazed earthenware decorated with underglaze colors, about 1535–40, gift of Mr. and Mrs. Otto Wittmann, 1992.32

Hannong Factory (French, Strasbourg), *Tureen with Cover and Stand*, tin-glazed earthenware decorated with enamel colors, 1749–60, gift of the Apollo Society, 1992.24 a–c (Ill. p. 24.)

Sèvres Factory (French), *Pair of Ewers (Vases en burette)*, painted hard-paste porcelain with gilded bronze mounts, about 1786–95, purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1991.76, .77

Sèvres Factory (French), *Pair of Vases ("Vase Émaille")*, molded and painted hard-paste porcelain, 1903, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.67, .68

Sèvres Factory (French), *Vase ("Vase Aubert No. 40")*, painted hard-paste porcelain, designed about 1927, made in 1936, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.66

Drawings

Romare Bearden (American, 1911–1988), *Family Dinner*, collage on masonite, 1968, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.17 (Ill. above.)

Dale Chihuly (American, born 1941), *Venetian Drawing*, charcoal and water-color on paper, 1988, gift of Dorothy and George Saxe, 1991.115

Far Eastern Art

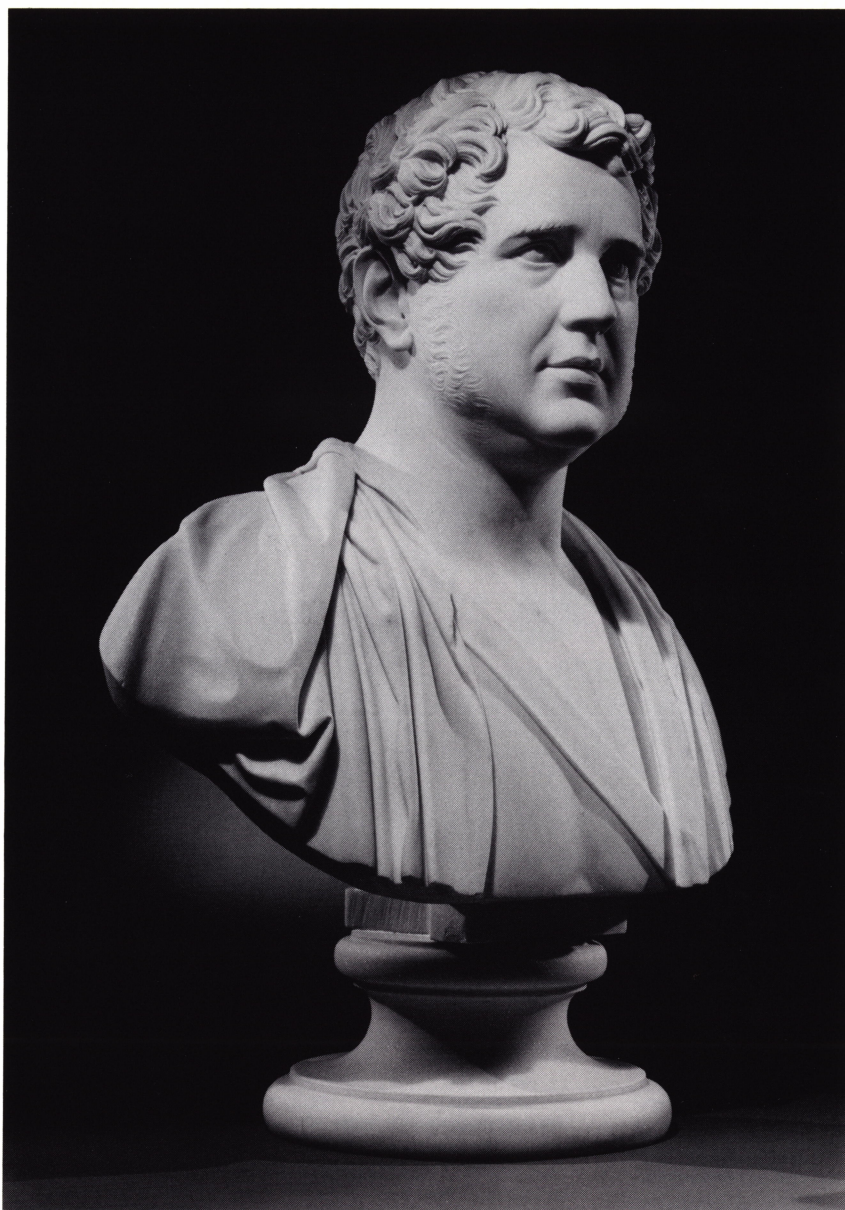
Hozan Eiraku (Japanese, 1794–1855), *Inro*, glazed stoneware, mid-19th century, gift of Richard R. Silverman, 1991.78

Hozan Eiraku (Japanese, 1794–1855), *Ojime*, glazed stoneware, mid-19th century, gift of Richard R. Silverman, 1991.79

Kameyama (Japanese, active mid-19th century), *Kagamibuta Netsuke*, glazed stoneware, mid-19th century, gift of Richard R. Silverman, 1991.89

When he executed this portrait, Bertel Thorvaldsen was the most celebrated sculptor in the western world. Resident in Rome since 1797, he was best known for mythological subjects, but he was also a remarkable portraitist. While this bust reflects his study of Graeco-Roman sculpture, it was made when European art was tending toward a new realism, and the tousled hair and sideburns were current fashions. The finely textured finish of the marble, "to catch the light," as he said, was a personal technique of Thorvaldsen's.

Potocki (1787–1832) belonged to a great aristocratic family for whose palatial house at Lancut in southeastern Poland this bust was made. The cloak and sword strap were devices adapted from ancient Roman portraits to symbolize his early military service under Prince Józef Poniatowski, leader of Napoleon's Polish troops, and Czar Alexander I of Russia, both of whom were also portrayed by Thorvaldsen. For most of his life, however, Potocki was a popular member of international society in Vienna, Paris, and Warsaw. Thorvaldsen recorded both the dignity and charm of a man much loved for his warmth and generosity. Bertel Thorvaldsen (Danish, 1770–1844), Count Artur Potocki, modeled 1829, executed 1830–33, signed, marble, H with base 72.6 cm (28 5/8 in.), purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.64.



Kunisada Cochoro (Japanese, 1786–1864), *Takano Tama River at Kinokuni Province and Famous Kabuki Actor, Kinokuniya Tossho* from the series *Six Famous Kabuki Actors and Six Famous Tama Rivers*, woodblock print, 1835, gift of Richard R. Silverman, 1991.82

Japanese, *Smoking Pipe*, lacquer and silver, mid-19th century, gift of Richard R. Silverman, 1991.84

Furniture

Pierre-Philippe Thomire (French, 1751–1843), *Pair of Pedestals*, burr ash and gilded bronze mounts with marble tops, about 1805–10, purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1991.73, .74

Designed by Josef Hoffmann (Austrian, 1870–1956) for Jacob & Josef Kohn, *Sitzmaschine, Model No. 670*, laminated wood, bent solid beechwood, turned wood, and metal, designed about 1908,

manufactured in 1914, gift of William E. Levis, Florence Scott Libbey, E. E. MacCrone, George W. Ritter, and Mrs. Frank B. Shutts, by exchange, 1992.5

Designed by Charles Eames (American, 1907–1978) and Ray Eames (American, 1916–1988), manufactured by Evans Products Company, *Leg Traction Splint*, molded plywood, designed 1942, manufactured about 1942, gift of Rhoda L. and Roger M. Berkowitz, 1991.106

Glass American Glass

Probably New England Glass Company (East Cambridge, Mass.), *Knob*, pressed glass, 1826–35, gift of Mr. and Mrs. Walter E. Simmons II, 1991.75

New England Glass Company (East Cambridge, Mass.), *Loving Cup*, blown, engraved, and tooled glass, 1833, gift of Mr. and Mrs. Richard Dale Barker in memory of his great-grandparents, Elizabeth and George I. Dale, 1992.35

Howard Ben Tré (American, born 1949), *Column 16*, cast glass and copper, 1983, gift of Dorothy and George Saxe, 1991.111

Howard Ben Tré (American, born 1949), *Cast Form 69*, cast glass, gold leaf, and pigmented wax, 1989, gift of Dorothy and George Saxe, 1991.112

Howard Ben Tré (American, born 1949), *Bench for Claude Monod 1*, cast glass and brass, 1990–92, gift of the Apollo Society, 1992.18 a, b

Howard Ben Tré (American, born 1949), *Bench for Claude Monod 2*, cast glass and brass, 1990–92, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.19 a,b (Ill. p. 8.)

Emily Brock (American, born 1945), *The Counterpane-Diner*, fused, slumped, and lampworked glass and metal, 1991–92, purchased with funds given in memory of

Judie Chatreau by friends and co-workers at Society Bank & Trust and with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.2

William Carlson (American, born 1950), *Kinesthesia Series Vessel*, blown and cast glass and sterling silver, 1980, gift of Dorothy and George Saxe, 1991.113

William Carlson (American, born 1950), *Pragnanz Series II*, cast glass, Vitrolite, granite, and wire, 1986, gift of Dorothy and George Saxe, 1991.114

Dale Chihuly (American, born 1941), *Untitled Blanket Cylinder* (from the *Blanket* series), blown glass, 1975, gift of Dorothy and George Saxe, 1991.90

Dale Chihuly (American, born 1941), *White Seaform Set with Black Lip Wrap*, blown glass, 1992, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, by exchange, 1992.4 a–h

Michael Cohn (American, born 1949), *Space Cup #49*, fabricated glass, 1981, gift of Dorothy and George Saxe, 1991.91

Dan Dailey (American, born 1947), *Sick as a Dog*, Vitrolite, aluminum, and nickel-plated brass, 1984, gift of Dorothy and George Saxe, 1991.92

Dan Dailey (American, born 1947), *The Chef* (from the *Head Vase* series), blown glass and bronze, 1988, gift of Dorothy and George Saxe, 1991.117

Henry Halem (American, born 1938), *Square Penetration*, Vitrolite, 1981, gift of Dorothy and George Saxe, 1991.118

Frances Higgins (American, born 1912), *Vase*, crushed glass, glass sheet, and enamels, about 1958–59, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.88

David Huchthausen (American, born 1951), *Alpine Landscape* (from the *Alpine Fantasy* series), blown glass, 1978, gift of Dorothy and George Saxe, 1991.119

David Huchthausen (American, born 1951), *Leitungs Scherbe LS 282* (from the *Leitungs Scherben* series), sheet glass, Vitrolite, and agate glass blocks, 1982, gift of Dorothy and George Saxe, 1991.95

Sidney Hutter (American, born 1954), *Plate Glass Vase #26*, plate glass, 1981, gift of Dorothy and George Saxe, 1991.120

Margie Jervis (American, born 1956) and Susie Krasnican (American, born 1954), *Spotlit Bowl* (from the *Profiles and Silhouettes* series), plate glass and glass enamel, 1982, gift of Dorothy and George Saxe, 1991.96

Kreg Kallenberger (American, born 1950), *Hidden Springs* (from the *Osage* series), cast optical crystal, 1989, gift of Dorothy and George Saxe, 1991.121

Robert Kehlmann (American, born 1942), *Composition #55*, leaded glass with lead appliques and steel, 1979, gift of Dorothy and George Saxe, 1991.97

K. William LeQuier (American, born 1953), *Sentinel III*, plate and blown glass, 1985, gift of Dorothy and George Saxe, 1991.122

Marvin Lipofsky (American, born 1938), *Pollution Kills Water Bottle...Fill to the Line with Polluted Water*, blown, sandblasted, flocked, and mirrored glass, 1970, gift of Jean Heilbrunn, 1991.142

Marvin Lipofsky (American, born 1938) (assisted by Eric Bladholm, Tom Kreager, and Fritz Dreisbach), *Pilchuck Summer Series 1988-9 #3*, blown glass, 1988-89, gift of Dorothy and George Saxe, 1991.124

Harvey Littleton (American, born 1922), *Implosion/Explosion*, blown glass, 1964, gift of Maurine B. Littleton and Carol Shay, 1992.36

Harvey Littleton (American, born 1922), *Blue/Ruby Spray*, blown glass, 1990, partial gift of Ross E. Lucke in memory of Betty S. Lucke, by exchange, and partial purchase with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1992.41 a-l

Flora C. Mace (American, born 1949) and Joey Kirkpatrick (American, born 1952), *First Doll Portrait/The Chinaman*, blown glass, wire, and glass threads, 1980, gift of Dorothy and George Saxe, 1991.99

Flora C. Mace (American, born 1949) and Joey Kirkpatrick (American, born 1952), *Garden of Ladders*, blown glass, enamels, and painted alderwood, 1989, gift of Dorothy and George Saxe, 1991.125

Richard Marquis (American, born 1945), *FWS #2* (from the *Fabricated Weird* series), blown and fabricated glass, 1979, gift of Dorothy and George Saxe, 1991.126

Richard Marquis (American, born 1945), *Personal Archive Unit—Granite Ware Landscape Lamp*, painted wood, blown and fabricated glass, ceramics, Bakelite, enamel, and found objects (including photograph, light bulb, and sand), 1981-84, gift of Dorothy and George Saxe, 1991.127

Richard Meitner (American, born 1949; resident in the Netherlands), *Untitled*, blown glass and enamel paints, 1984, gift of Dorothy and George Saxe, 1991.100

William Morris (American, born 1957), *Petroglyph Vessel*, blown glass, 1989, gift of Dorothy and George Saxe, 1991.128

Jay Musler (American, born 1949), *Rock Around the Clock*, blown Pyrex and paint, 1982, gift of Dorothy and George Saxe, 1991.129

Joel Philip Myers (American, born 1934), *Scent Bottle*, blown and fumed glass with applied color, 1976, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.85

Joel Philip Myers (American, born 1934), *Untitled (CFBLACD)* (from the *Contiguous Fragment Series*), blown glass, 1981, gift of Dorothy and George Saxe, 1991.130

Michael Pavlik (American, born Czechoslovakia, 1941), *Equivocal Equinox*, blown and cast glass, 1983, gift of Dorothy and George Saxe, 1991.131



The impression of Edouard Manet's Tragic Actor now in the Museum's collection is the only known impression of the completed etching made in the artist's lifetime. Although Manet experimented with graphic arts in the 1860s and 1870s, most of his prints were issued in editions only after his death.

During the 1860s Manet based numerous etchings on his paintings. These were translations, not mere copies. This print is related to his portrait of the famous actor Philibert Rouviere in the role of Hamlet (now in the National Gallery of Art, Washington, D.C.). Rouviere, acclaimed by critics but never popularly successful, died shortly before the painting was finished and before Manet began work on the etching. Both print and the painting commemorate the actor, but the print is more theatrical in both composition and content, presenting Rouviere as an isolated, almost iconic, image of the tragic hero he portrayed on the stage. Edouard Manet (French, 1832-1883), The Tragic Actor (L'Acteur tragique: Rouviere dans le role de Hamlet), 1865-66, etching, H (sheet) 50.8 cm (20 in.), W 34.6 cm (13 5/8 in.), purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.7.

Mark Peiser (American, born 1938), *Leda and the Swan* (from the *Paperweight Vase* series), zinc crystal, fluorine opal, and gold foil, 1980, gift of Dorothy and George Saxe, 1991.132

Ginny Ruffner (American, born 1952), *City of Broad Shoulders*, lamp-worked glass and applied pigments, 1989, gift of Dorothy and George Saxe, 1991.102

Jack Schmidt (American, born 1945), *Purple Walker* (from the *Walker* series), plate glass, stainless steel, and slate, 1988, gift of Dorothy and George Saxe, 1991.134

Paul Seide (American, born 1949), *Radio Light*, blown glass, mercury, and argon gas, 1985, gift of Dorothy and George Saxe, 1991.135

Mary Shaffer (American, born 1947), *Hanging Series #24*, plate glass and wire, 1978, gift of Dorothy and George Saxe, 1991.136

Paul Stankard (American, born 1942), *Environmental with floral arrangement including a cluster of green berries, leaves, blossoms, and mountain hawthorne flowers*, lampworked glass, 1984, partial gift of Annie and Mike Belkin and partial purchase with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.83

Therman Statom (American, born 1953), *Pink Ladder*, plate and blown glass, paint, colored pencils, and found objects (including mirror fragments), 1986, gift of Dorothy and George Saxe, 1991.103

Mark Tobey (American, 1890-1976), produced for Egidio Costantini's Fucina degli angeli by IZR di Mazzega, Murano, *Volto*, cast glass with applied colored glass trailings, 1974, gift of Dorothy and George Saxe, 1991.116

Steven Weinberg (American, born 1954), *Untitled 800808*, cast glass, 1980, gift of Dorothy and George Saxe, 1991.104

Steven Weinberg (American, born 1954), *Untitled 880206*, cast crystal, 1988, gift of Dorothy and George Saxe, 1991.139

Toots Zynsky (American, born 1951), *Tierra del Fuego*, glass threads, 1988, gift of Dorothy and George Saxe, 1991.141 (Ill. p. 22.)

European Glass

Erwin Eisch (German, born 1927), *Tonfall* (from the *Gilt Vase* series), blown glass and silver and gold leaf, 1981, gift of Dorothy and George Saxe, 1991.93

Jiří Halcuba (Czechoslovakian, born 1928), *Portraits of Dorothy and George Saxe*, cast glass, 1983, gift of Dorothy and George Saxe, 1991.94 a,b

René Lalique (French, 1860-1945), *Decanter (Carafe Sirènes et grenouilles)*, mold-blown glass, partially frosted and patinated, stopper made of pressed glass, fabricated 1911 to 1947, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.3

Studio glass artist Toots Zynsky is best known for her brilliantly colored vessels made of fused glass threads. Ten years ago Zynsky developed the process of using a hand-operated pulling machine to transform heated rods of colored glass into uniform thin strands. Her work has evolved from blown forms covered with these threads to vessels entirely constructed of parallel layers of colored filaments, reminiscent of the layered plumage of exotic birds. Zynsky favors the vessel form because it provides several surfaces upon which colors can interact. She attributes her interest in color to travels in West Africa in 1984–85, particularly Ghana, where she encountered richly patterned textiles and painted houses. Glass artist Dale Chihuly also exerted a strong influence. Zynsky studied with him at the Rhode Island School of Design in the early 1970s and helped him establish the Pilchuck Glass Center in Seattle.

This bowl is one of 57 works of studio glass that major contemporary craft patrons Dorothy and George Saxe recently donated to the Museum. Several of the Saxes's gifts are already on view in the Museum's galleries. The entire gift will be featured in a traveling exhibition that will open in September 1993. Toots Zynsky (American, born 1951), *Tierra del Fuego*, 1988, glass threads, H 16.8 cm (6 5/8 in.), Max. W 27.3 cm (10 3/4 in.), gift of Dorothy and George Saxe, 1991.141.



Nils Landberg (Swedish, born 1907) for AB Orrefors Glasbruk, *Goblet*, blown glass, designed in 1954, manufactured in 1957–62, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.8

Stanislav Libenský (Czechoslovakian, born 1921) and Jaroslava Brychtová (Czechoslovakian, born 1924), *The Gray Table*, cast glass, 1987 (cast 1988), gift of Dorothy and George Saxe, 1991.98

Stanislav Libenský (Czechoslovakian, born 1921) and Jaroslava Brychtová (Czechoslovakian, born 1924), *Head Dish*, cast saphirin glass, 1956 (recast 1983–84), gift of Dorothy and George Saxe, 1991.123

Clifford Rainey (British, born 1948), *Fetish*, recycled cast glass, plate glass, and nails, 1989, gift of Dorothy and George Saxe, 1991.101 a–g

Colin Reid (British, born 1953), *Double Arches R 237 A & B*, cast glass and glaze, 1987, gift of Dorothy and George Saxe, 1991.133 a,b

Bertil Vallien (Swedish, born 1938), *Untitled*, blown glass, 1980, gift of Dorothy and George Saxe, 1991.137

Bertil Vallien (Swedish, born 1938), *Crystal Arrow* (from the *Boat Form* series), cast glass, copper, metal, and wire, 1987, gift of Dorothy and George Saxe, 1991.138

Dana Zámečníková (Czechoslovakian, born 1945), *Theatre*, sheet glass, wire, and lead, 1983, gift of Dorothy and George Saxe, 1991.140

Yan Zoritchak (Slovakian and French, born 1944), *Fleur Celeste #7202*, optical glass, 1987, gift of Dorothy and George Saxe, 1991.105

Far Eastern Glass

Japanese, *Netsuke*, cast glass and metal, mid-19th century, gift of Richard R. Silverman, 1991.80

Japanese, *Netsuke*, glass, mid-19th century, gift of Richard R. Silverman, 1991.81

Metalwork

French, *Pair of Wall Lights*, cast, gilded bronze, about 1770, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1992.27, .28

George Hunt (British, 1892–1960), *Medusa Brooch*, gold, silver, enamel, citrine, lead crystal, cultured and hinge pearls, topaz, paste, almandine garnets, sapphires, and stained green chalcidony, about 1935, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1992.6

Designed by Peter Müller-Munk (American born Germany, 1904–1967) for the Revere Copper and Brass Co., *Pitcher: Normandie*, chrome-plated brass, designed 1935, manufactured 1935 to about 1941, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.86

Pierre Reymond (French, Limoges, 1513–1584), *Pair of Salt Cellars: The Life and Labors of Hercules*, painted enamel on copper, about 1550–60, gift of Mr. and Mrs. Otto Wittmann, 1991.69, .70

John Scofield (English, active 1776–1796), *The 1787 Richmond Race Cup*, gilded silver, 1787, gift of the Apollo Society, 1992.25 a, b (Ill. p. 23.)

Photography

Alan Cohen (American, born 1943), *Robert Morris 32–2*, gelatin silver print, 1989, gift of Susan F. Walsh, Ph.D., 1992.38

Clarence Kennedy (American, 1898–1972), *Certain Portrait Sculptures of the Quattrocento*, Volume III of *Studies in the History and Criticism of Sculpture*, 66 gelatin silver prints, 1928, transfer from Museum Library, 1992.12 a–nnn



Presented to the owner of the winning horse in the Richmond Race of 1787, this large covered cup is one of a series commissioned from leading eighteenth-century silversmiths for the winners of this famous annual race in Yorkshire. The elegant proportions, classic form, decorative motifs inspired by antiquity, and mythological associations are characteristic of Neoclassical style. The influence of the arts of the ancient Greeks and Romans had long been strong, but it took on new strength and fascination after the mid-eighteenth-century rediscovery of the ancient cities of Herculaneum and Pompeii, buried since the eruption of Mount Vesuvius in A.D. 79. These discoveries imbued the classical past with a new sense of immediacy. This enthusiasm for antiquity was further reinforced by lengthy Grand Tour visits to Italy by young Englishmen as a completion to their education.

The Toledo Museum has a long-established commitment to collecting silver, and this area of the decorative arts is among the Museum's most widely recognized. Excellent examples of French Neoclassical silver are already in the collection; this is the first representative of the style as it developed in England to enter the collection. John Scofield (British [London], active 1776–1796), The Richmond Race Cup, 1787, gilded silver, H 59.7 cm (23 1/2 in.); Weight 125 oz., gift of The Apollo Society, 1992.25.

The art of painted decoration on the brilliant white surface of tin-glazed earthenware spread from Renaissance Italy to northern Europe. After 1600 it became the medium for expressing the revolution in ceramic style caused by the impact of Chinese porcelain. Attempts to make porcelain in Europe long remained unsuccessful, but in France (where it was called *faïence* after the Italian town of Faenza), at Delft in Holland, and elsewhere, tin-glazed pottery first imitated the appearance of Chinese porcelain and then developed its own reflections of Baroque and Rococo styles.

The last great chapter in French *faïence* began at Strasbourg in the 1750s. Paul Hannong enlisted craftsmen from German porcelain factories, who introduced daring vessel shapes and brilliant new colors using enamels painted on the already fired surface. This tureen, with its eagle's-head handles, complex outlines, and glittering colors, is an admirable fusion of naturalistic and abstract ideas to produce surprise and delight—Rococo style at its most successful.

The Museum has long sought a major example of this factory's output, and this is an outstanding example that reflects the piquant culture formed by French and German taste mingling on the banks of the Rhine. Hannong Factory, French, 1749–55, Tureen and Stand, tin-glazed earthenware decorated with enamel colors, unmarked, H 21 cm (8 1/4 in.), L 38.8 cm (15 1/4 in.), gift of the Apollo Society, 1992.24 a–c.



Clarence Kennedy (American, 1898–1972), *The Magdalen and Sculptures in Relief by Desiderio da Settignano and his Associates*, Volume VI of *Studies in the History and Criticism of Sculpture*, 54 gelatin silver prints, 1929, transfer from Museum Library, 1992.14 a–bbb

Clarence Kennedy (American, 1892–1972), *Rosselino's Madonna and Child*, seven gelatin silver prints, about 1938, transfer from Museum Library, 1992.9 a–g

Clarence Kennedy (American, 1898–1972), *The Tabernacle of the Sacrament by Desiderio da Settignano and Assistants*, Volume V of *Studies in the History and Criticism of Sculpture*, 66 gelatin silver prints, 1929, gift of Rose Milmine Parsons, transfer from Museum Library, 1992.13 a–nnn

Clarence Kennedy (American, 1898–1972), *Three Greek Bronzes and The Erechtheion*, Parts One and Two, Volume I of *Studies in the History and Criticism of Sculpture*, 50 gelatin silver prints, 1928, gift of Rose Milmine Parsons, transfer from Museum Library, 1992.11 a–xx

Clarence Kennedy (American, 1898–1972), *Toledo Museum of Art Photographs of Cloister Capitals*, 60 gelatin silver prints, about 1938, transfer from Museum Library, 1992.10 a–hhh

Clarence Kennedy (American, 1898–1972), *Tomb of the Cardinal of Portugal in S. Miniato al Monte by Antonio Rosselino*, Volume VIII of *Studies in the History and Criticism of Sculpture*, 34 gelatin silver prints, about 1932, transfer from Museum Library, 1992.15 a–hh

Koichiro Kurita (Japanese, born China, born 1942), *Nagano, Japan (M7SN-0239)*, gelatin silver print, 1991, given in memory of John W. Goforth by his friends and his family, 1991.62

Koichiro Kurita (Japanese, born China, born 1942), *Nagano, Japan (M6SN-0037)*, gelatin silver print, 1991, given in memory of John W. Goforth by his family, 1991.63

Jock Sturges (American, born 1947), *Marine; The Last Day of Summer #2; Montalivet, France, 1989*, gelatin silver print, 1989, gift of The Toledo Friends of Photography, 1991.61

Felix Teynard (French, 1817–1892), *Kom-Ombou (Ombos)*, calotype, about 1853–58, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.22

Prints

Edouard Manet (French, 1832–1883), *The Tragic Actor (L'Acteur tragique: Rouvière dans le rôle de Hamlet)*, etching, 1865–66, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.7 (Ill. p. 21.)

Robert Motherwell (American, 1915–1991), *Bastos*, color lithograph, 1974–75, gift of Dr. and Mrs. Joseph Roshe, 1991.72

Cyril E. Power (British, 1874–1951), *Escalator*, color linocut, 1929, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1992.21

Sculpture

Constantin Brancusi (French, born Romania, 1876–1957), *Blond Negress I*, bronze, marble, and limestone, 1926, partial gift of an anonymous donor and partial purchase with funds from the Libbey Endowment, gift of Edward Drummond Libbey, and with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.108 (Ill. cover.)

Albert Carrier-Belleuse (French, 1824–1887), *Hebe and the Eagle of Jupiter*, silvered bronze, 1858, purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1992.20 (Ill. p. 25.)

French, after the antique, *Crouching Venus*, bronze, about 1700, gift of Mr. and Mrs. Otto Wittmann, 1992.34

Attributed to Pierre Legros II (French, 1666–1719), *Flora and Cupid*, bronze, gift of Mr. and Mrs. Otto Wittmann, 1992.33

Jacques Lipchitz (American, born Lithuania, 1891–1973), *Bather III*, bronze, 1917, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.87

Pierre-Étienne Monnot (French, 1657–1737), *Mercury and Argus*, marble, about 1720–30, Mrs. C. Lockhart McKelvy Fund, 1992.26

Bertel Thorvaldsen (Danish, 1770–1844), *Count Artur Potocki*, marble, 1829, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.64 (Ill. p. 20.)

The Toledo showings of all these exhibitions were supported in part by a grant from the Ohio Arts Council.

Weegee

July 6–September 1, 1991

Famous for his ability to locate and photograph newsworthy events of both the seamy side and High Society, Weegee (Arthur Fellig) was one of the best known photojournalists of New York City in the 1930s and 1940s. Organized by the International Center of Photography, New York; curated by Miles Barth and Kate Nearpass.

Design 1935–1965: What Modern Was, Selections from the Liliane and David M. Stewart Collection

September 29–November 17, 1991

More than 250 examples of both mass-produced and hand-crafted furniture explored mid-20th-century international design styles, including Bauhaus, Streamlining, Scandinavian Modern, post-war Italian, Pop, and the Studio Crafts. The exhibition was organized by the Musée des Arts Décoratifs de Montréal from its Liliane and David M. Stewart Collection; curated by David A. Hanks & Associates. Made possible by a grant from the IBM Corporation; additional support from Bombardier, Inc., and the American friends of Canada.

Recent Acquisitions: Contemporary Graphic Arts

October 5, 1991–February 23, 1992

More than 90 photographs, prints, drawings, and artists' books demonstrated the diversity and quality of works of art on paper acquired in recent years. Organized by Robert F. Phillips, chief curator.

Both as a sculptor and as a designer for the decorative arts, Carrier-Belleuse was the most versatile and prolific artist of his day. After several years with the Minton china factory in England, in 1855 he returned to France determined to succeed as a sculptor. He showed this bronze, or another cast, at the Paris Salon of 1859. Hebe, in Graeco-Roman mythology the cup bearer of the gods and goddess of youth, was a favorite subject of nineteenth-century sculptors, who mostly depicted her as a temptress, tantalizing the eagle (Jupiter) with a cup of ambrosia and her body.

For this group Carrier-Belleuse worked in the style of French Renaissance sculptors who formulated an elegant canon of elongated proportions and complex poses. Hebe is silvered to enhance its precious, highly worked surface, appropriate to an intimately scaled work designed by a man whose earliest training was with silversmiths. Until recently, this cast remained in the family of the artist's descendants. Albert Carrier-Belleuse (French, 1824–1887), Hebe and the Eagle of Jupiter, signed and dated 1858, silvered bronze, H 50 cm (19 3/4 in.), purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1992.20.



Tenth Annual Awards in the Visual Arts

December 15, 1991–January 26, 1992

The AVA jury annually awards ten contemporary American artists \$15,000 each, the honor of participating in a nationally touring exhibition, and the opportunity to be represented in the collections of the three museums chosen to participate in the tour. Recipients of the 1991 awards were Cary Leibowitz, painter/assemblage, Boston; Petah Coyne, sculptor, New York; Jessica Stockholder, painter/sculptor/installation, Brooklyn; Adrian Piper, conceptual/performance/video, Washington, D.C.; Carlos Alfonzo, painter, Miami; Kay Rosen, painter, Gary, Indiana; Arnaldo Roche-Rabell, painter, Chicago; Tony Labat, conceptual sculptor, San Francisco; and Steve Barry, sculptor, Corrales, New Mexico. Organized by Southeastern Center for Contemporary Art (SECCA), Winston-Salem, North Carolina, under the direction of Jeffrey Fleming. Funding made possible by BMW of North America, Inc. and The Rockefeller Foundation, and the National Endowment for the Arts, a federal agency.

In Our Time: The World as Seen by Magnum Photographers

February 16–April 12, 1992

More than 300 photographs by 60 Magnum Photo Inc. photographers, whose self-defined mission—to record humanity in all of its best and worst aspects through their own personal experiences—was so successful that it set the photojournalistic standards by which all others are measured. Organized by The American Federation of Arts in cooperation with The Minneapolis Institute of Arts. Developed by Lisa Cremin and Associates and supported by a planning grant from Cray Research Inc. and Beverly J. and John A. Rollwagen. Sponsored by the Professional Photography Division Eastman Kodak Company.

Josef Sudek, Poet of Prague: Photographs 1911–1976

March 7–May 3, 1992

More than 200 vintage photographs by Czechoslovakia's most famous photographer revealed Josef Sudek as a master of lyrical and poetic images. Organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art. Sponsored by the National Endowment for the Arts, a federal agency, and the Pew Charitable Trusts.

Crossing the Boundaries: The Sculpture of Howard Ben Tré

April 30–July 5, 1992

To commemorate the 30th anniversary of the Studio Glass movement, begun at two landmark workshops conducted at the Museum in 1962, and to celebrate the arrival of two benches commissioned from the Howard Ben Tré, the Museum arranged a temporary installation of works by the artist in the collection. The exhibit included two of three recent gifts from Dorothy and George Saxe, the two benches, and related drawings and maquettes. One set of benches is the gift of the Apollo Society (ill. p. 8). Organized by Davira S. Taragin, curator of 19th- and 20th-century glass.

Toledo Area Artists 74th Annual Exhibition

May 31–July 2, 1992

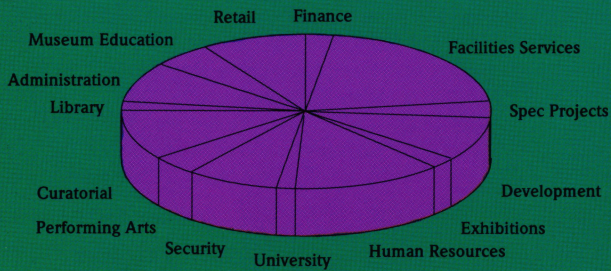
A Mediterranean Summer: 18th-Century Italian Prints

June 13–September 20, 1992

Selected from the Museum's collection, including prints by Antonio Canale (Canaletto), Giovanni Battista and Giovanni Domenico Tiepolo, and Giovanni Battista Piranesi. Organized by Christine Swenson, curator of graphic art.

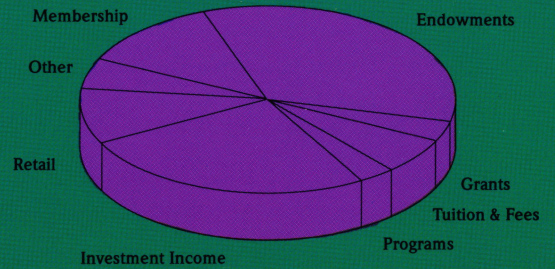
Expenses From Normal Operations, FY 1992

Total \$6,989,807



Income From Normal Operations, FY 1992

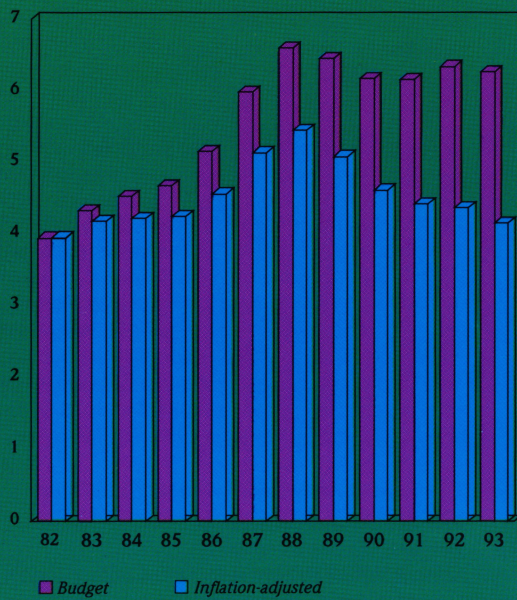
Total \$6,989,166



Annual Budgets

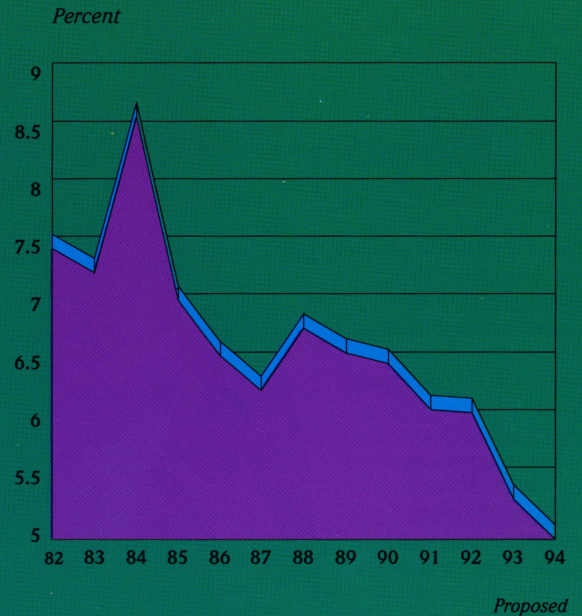
With Inflation Adjustment

Millions of dollars



Endowment Withdrawal Rates

Percent



Financial Report

In fiscal 1991–92 the Museum came within \$641 of a balanced budget, as compared to our loss of about \$26,000 in the preceding year. Overall the operating budget grew by 2.5 percent, which, as in recent years, was less than the rate of inflation.

Income from the Museum's two major sources of income, the Libbey Trusts and Investment Income, fell by about \$15,000. This was not owing to poor performance but the result of a conscious effort to reduce our dependence on the endowments for annual spending in order to increase the funds reinvested to keep the endowment growing. This point will be expanded upon below.

The largest single increase in Museum revenue was in the area of auxiliary activities, i.e. our retail effort. Net of cost of goods sold and other expenses, we showed a bottom line increase of about \$100,000 compared to last year. In part this reflects the Café's best year in recent history, but it also owes much to our new retail operation at Franklin Park Mall. The mall store has proven successful as an outlet for the Museum Store and Collector's Corner; it also serves the important function of promoting other Museum programs.

Compensatory and benefit expenses increased by only 1 percent over the previous year. As a percentage of the whole budget, these items actually decreased from 56 to 55 percent. Given the increase in the cost of medical coverage, which for the Museum mirrors the national trend, the negligible increase in employee costs demonstrates the success of our belt tightening over the past several years.

Other expenses, such as utilities, which were up over 7 percent, increased at rates greater than inflation. These often uncontrollable expenses were compensated for by on-going cuts in more controllable (though regrettable) areas such as public programs and traveling exhibitions in order to keep the budget in line.

The combination of entrepreneurial efforts, such as those in retail, combined with holding the line on controllable expenses, such as employee costs, resulted in the very modest increase in budget size. While at times painful, fiscal restraint has allowed us to close in on goals put in place over three years ago, goals intended to put our financial house in order.

Looking Back The two charts at the bottom of p. 26 illustrate the main fiscal goals adopted over the past three years and their effect on Museum operations. One chart shows our endowment withdrawal rates from 1982 projected through 1994. Each year the Museum withdraws from its endowments a predetermined percentage of a twelve quarter rolling market value average. A balanced endowment such as ours, that is, one invested equally in equities and bonds, should have earned about 9 to 10 percent annually since 1945. Inflation during that same period has been about 4 percent per annum. Allowing for this inflation, a prudent withdrawal rate should have been no more than 5 percent. As the chart shows, since 1982 we have routinely withdrawn at a rate in excess of 5 percent. Peaking at nearly 9 percent in 1984, and again in 1988, we consciously began to reduce this rate. For fiscal 1992 the rate was about 6 percent. For fiscal 1993 the budgeted rate is just shy of 5.5 percent, and for fiscal 1994 our goal is 5 percent. Despite "balanced" budgets, therefore, we have been running deficits, equal to the amount in excess of 5 percent withdrawn from endowments.

We have reversed that trend. Our 1992–93 budget represents the fifth consecutive years of inflation-adjusted cuts. The chart illustrating our annual budgets shows that since 1988 operating budgets have been essentially flat. In inflation-adjusted dollars, budgets have actually dropped ►

since 1988 to the extent that fiscal 1993 is nearly identical to fiscal 1983. These cuts have been painful, forcing us to lay off staff, schedule fewer exhibitions and public programs, and reduce the hours the Museum is open each week. But weaning ourselves from overuse of the endowments has had an effect on our operating budget.

Moving Forward The corrective measures begun several years ago are beginning to pay dividends. Without materially altering the operation of the Museum, however, we can no longer move toward the 5 percent endowment withdrawal

goal by cost-cutting alone. Our efforts now need to turn to the revenue side of the ledger.

Whether additional income may eventually come from more entrepreneurial efforts like those noted above, or by an annual giving effort, or even by a general admission charge, all possibilities are being examined. A strong, vibrant community Museum can only remain so if it is financially strong. We have made great strides in the last few years but recognize there is much yet to be done.

Statement of Activity

Operating Fund

Year Ended June 30, 1992

(with comparative totals
for June 30, 1991)

Support and Revenue

Gifts, Bequests, and Endowments

Libbey Trusts

Other

Total Support

Revenue

Investment Income

Membership (All Levels)

Tuition, Fees, and Admissions

Auxiliary Activities

Other

Total Revenue

Total Revenue and Support from General Operations

Exhibitions and Special Projects Revenue and Support

Total Revenue and Support, All Sources

Expenses

Compensation, Benefits, and Payroll Taxes

Professional Services

Occupancy and Equipment

Publicity, Promotions, and Publications

Concerts and Programs

Auxiliary Activities (Cost of Sales)

Exhibitions and Special Projects

Other

Total Expenses

Excess/(Deficit) of Total Income over Expenses from Operations

June 30, 1992

**June 30, 1991

\$2,184,394

\$2,214,288

\$249,007

\$116,241

\$2,433,401

\$2,330,529

\$1,625,402

\$1,610,081

\$842,312

\$924,678

\$638,839

\$645,766

\$681,102

\$468,423

\$215,544

\$250,879

\$4,003,199

\$3,899,827

\$6,436,600

\$6,230,356

\$552,566

\$539,914

\$6,989,166

\$6,770,270

\$3,823,185

\$3,778,702

\$190,535

\$150,960

\$1,043,535

\$1,019,770

\$152,731

\$121,750

\$200,702

\$220,881

\$463,371

\$395,516

\$254,724

\$363,130

\$861,024

\$746,151

\$6,989,807

\$6,796,860

(\$641)

(\$26,590)

** Excludes all revenues and expenses attributed to the Impressionism exhibition.

The Toledo Museum of Art Staff, June 30, 1992

David W. Steadman, <i>Director</i>	Donna Niehous, <i>Special Projects Assistant</i>	Museum Education	Joyce Davis	Performing Arts
Director's Staff	Thomas Loeffler, <i>Technical Assistant</i>	Stef Stahl, <i>Chairman, Museum Education</i>	Diana Dimas	Joyce Smar, <i>Manager of Performing Arts</i>
Mykk Gauger, <i>Administrative Assistant to the Director</i>	Jeffrey Boyer, <i>Technical Assistant</i>	Claire Schaefer, <i>Acting Chair (through May 1992); Assistant Chair, Creative Arts Education</i>	Julie Draeger	Annette Baker, <i>Performing Arts Assistant</i>
Joan Leiter, <i>Records Secretary</i>	David Cutcher, <i>Art Packer/Handler</i>	Melanie Findling, <i>Coordinator of Early Childhood Education</i>	Charles Drake	Ann Mather, <i>Coordinator of Ticketing Services</i>
Margot Campos, <i>Coordinator of Graphic Design</i>	Wayne Cutcher, <i>Assistant Art Packer/Handler</i>	Julie Schnell-Madden, <i>Coordinator of Youth Studio Programs</i>	James Featherstone	Connie Dick, <i>Box Office Assistant</i>
Anne Coburn-Griffis, <i>Graphic Design Assistant</i>	Austin Tuttle, <i>Assistant Art Packer/Handler</i>	Karen Giles, <i>Assistant Chair, Gallery Education</i>	Julie Freniere	Irene Martin, <i>Head Usher</i>
Programs and Collections	Special Projects	David Saygers, <i>Coordinator of Music Education and Public Programs</i>	Jill Fritz	Phyllis Morton, <i>Assistant Head Usher</i>
Roger M. Berkowitz, <i>Deputy Director and Curator of Decorative Arts</i>	E. Marianne Stern, <i>Guest Curator of Roman Glass</i>	Spencer Cunningham, <i>Supervisor of Photography Studio</i>	Ellen Fuller	Virginia Knapp, <i>Assistant Head Usher</i>
Curatorial	Rose M. Glennon, <i>Interpretation Project Coordinator</i>	Leonard Marty, <i>Supervisor of Glass Studio</i>	Bess Gonglewski	Paul Jomantas, <i>Assistant Head Usher</i>
Robert F. Phillips, <i>Chairman, Curatorial Department</i>	Marjorie Baril, <i>Interpretation Project Assistant</i>	Marilyn Mavis, <i>Coordinator of Museum Education Services</i>	Chuck Hage	Jeff Ballast, <i>House Manager</i>
William Hutton, <i>Senior Curator</i>	Diana Dimas, <i>Label Production Assistant</i>	Vivian Fitzgerald, <i>Class Registrar</i>	Rochana Junkasem	Jeff Cooney, <i>House Manager</i>
Kurt T. Luckner, <i>Curator of Ancient Art</i>	Tom Peiffer, <i>Label Production Assistant</i>	Norma Joyce, <i>Museum Education Secretary</i>	Claire Kirsner	Faye Fenwick, <i>House Manager</i>
Christine Swenson, <i>Curator of Graphic Arts</i>	Library	Theresa Shultz, <i>Scheduler</i>	Karen Kapszukiewicz	David Saygers, <i>House Manager</i>
Davira S. Taragin, <i>Curator of 19th and 20th Century Glass</i>	Anne O. Morris, <i>Head Librarian</i>	Mary Claire DiPofi, <i>Scheduling Assistant</i>	Cindy Lammiman	Leigh Cattran, <i>SelecTix Weekend Supervisor</i>
Steven Frushour, <i>Associate Coordinator of Exhibitions</i>	Judith Friebert, <i>Associate Librarian</i>	Tom Peiffer, <i>Student Assistant</i>	Pat Ligibel	Mary Pat Clark, <i>SelecTix Weekend Supervisor</i>
Patricia J. Whitesides, <i>Registrar</i>	Sharon Scott, <i>Cataloguer</i>	Chad Sudderberg, <i>Student Assistant</i>	Terry Linares	Jeanette Green, <i>SelecTix Weekend Supervisor</i>
Steven Nowak, <i>Associate Registrar</i>	Margaret Buhl, <i>Library Assistant</i>	Additional Museum Education Instructional Staff, 1991-92	Elizabeth Lumbrezer	Julie Graham, <i>SelecTix Salesperson</i>
Lee Mooney, <i>Registrarial Secretary</i>	Marilyn Czerniejewski, <i>Library Technician</i>	Katherine Bartusek	Anna Marty	Steve Coburn-Griffis, <i>SelecTix Salesperson</i>
Sandra E. Knudsen, <i>Coordinator of Publications</i>	Anne Marie Trincherro, <i>Library Clerk</i>	Juliet Beck	Jenni McKarns	Marilyn Slayton, <i>SelecTix Salesperson</i>
Darlene Lindner, <i>Administrative Assistant</i>	Carolyn Putney, <i>Slide Curator</i>	Barbara Britsch	Nanette Meyer	Paul Tohle, <i>SelecTix Salesperson</i>
Lani Kamilaris, <i>Curatorial Secretary</i>	Maureen Blake, <i>Slideroom Assistant/Photographer</i>	Dale Busdiecker	Julie Richardson	Peggy Bicanovsky, <i>Ticket Seller</i>
Kim Oberhaus, <i>Curatorial Secretary</i>	Kathleen Browne, <i>Slideroom Technician</i>	Robin Dakin	Karen Roderick-Lingeman	Leigh Cattran, <i>Ticket Seller</i>
			Kevin Schroeder	Jodi DiPofi, <i>Ticket Seller</i>
			Kathi Shea	
			Jennifer Shanteau	
			Beth Sheets	
			Gertrude Shoemaker	
			Nancy Slotterbeck	
			Mary Ann Souliere	
			Bernella Spencer	
			Ann TenEyck	
			Deborah Tomas	
			Christopher Walter	
			Amy Weir	
			Kay Weprin	
			Dan Zawojski	

Development and Public Information	Development Office	Jane Bonner, <i>Development Secretary</i>	Mailroom	Special Events
Ross Pfeiffer, <i>Director of Development and Public Information</i>	Joan Babbkiewicz, <i>Acting Director of Development and Public Information (through April 1992); Manager of Development</i>	Charlene Taylor, <i>Development Secretary</i>	Patricia Lark, <i>Mailroom Supervisor</i>	Yanula Stathulis, <i>Coordinator of Special Events</i>
Kathy Pawloski, <i>Assistant to the Director of Development and Public Information</i>	Cynthia Rimmelin, <i>Coordinator of Membership Services</i>	Public Information Office	Carol Cappelletty, <i>Mailroom Clerk/Relief Operator</i>	
	Victoria Souder, <i>Coordinator of Membership Campaign</i>	Barbara Van Vleet, <i>Public Information Officer</i>	Margaret Nero, <i>PBX Operator</i>	
	Sandra Moore, <i>Systems Coordinator</i>	Hollace Taylor, <i>Administrative Assistant</i>	Lisa Keyes, <i>Weekend PBX Operator</i>	

Operations	James Turner, <i>Utility Worker</i>	Retail Areas	Dorothy Tomasik, <i>Art Supply Store Supervisor</i>	Alfred Cain	John McLean
John S. Stanley, <i>Assistant Director for Operations</i>	John Wachholz, <i>Utility Worker</i>	Crist Bursa, <i>Manager of Merchandising Services</i>	Pat Lambert, <i>Art Supply Store Assistant</i>	Anthony Cassavar	Alex Meidt
Nancy Dermeyer, <i>Special Assistant, Operations</i>	Thomas Wiciak, <i>Utility Worker</i>	Suzanne Griffith, <i>Museum Store Supervisor</i>	Security	Tom Conrad	Walter Meier
Kathy Molnar, <i>Secretary</i>	Finance	Alicia Requeyra, <i>Museum Store Inventory Clerk</i>	Donald King, <i>Security Chief</i>	William Covrett	Cloyd Mills
Facility Services	Carol Bintz, <i>Controller</i>	Kathy Olejniczak, <i>Shipping/Receiving Clerk</i>	Sharon Bower, <i>Security Supervisor</i>	Arthur Dennis	Wendle Moore
George Hartman, <i>Superintendent</i>	Kim Osborne, <i>Accounting Manager/Fund Accountant</i>	Jeanne Lesniewicz, <i>Outside Sales Consultant</i>	Robert Batts, <i>Security Officer</i>	Vincent Donofiro	Raymond
Paul Bernard, <i>Manager of Physical Plant</i>	Jennifer Ice, <i>Accounting/Audit Clerk</i>	Jeannette Sabo, <i>Outside Sales Consultant</i>	Joseph Cappelletty, <i>Security Officer</i>	James Downing	Patterson
Terry Mulkey, <i>Maintenance Chief</i>	Nancy Hasselkus, <i>Accounts Payable Clerk</i>	Eleanor Partis, <i>Museum Store Clerk/Typist</i>	Eva Flemmings, <i>Security Officer</i>	Harold Dreeze	Robert Putnam
Clayborn Arnett, <i>Maintenance Assistant</i>	Kathy Molnar, <i>Cash Receipts Clerk/Secretary</i>	Danielle Fisher, <i>Museum Store Head Clerk</i>	Mary Gaynier, <i>Security Officer</i>	Donald Duhaime	Leonard Quinn
Gerald Collis, <i>Maintenance Assistant</i>	Dawn Pieron, <i>Data Entry Clerk</i>	Jon Hetman, <i>Museum Store Head Clerk</i>	Elizabeth Scruggs, <i>Security Officer</i>	John Ehret	Michael Ray
Utility and Grounds	Human Resources	LeRoy Wilson, <i>Museum Store Head Clerk</i>	Amy Timar, <i>Security Officer</i>	Russell Fenwick	Rawls Reeder
Jan Muir, <i>Supervisor of Utility and Grounds</i>	Robert J. Oates, <i>Manager of Human Resources</i>	Jane Adkins, <i>Museum Store Clerk</i>	Leonard Veil, <i>Security Officer</i>	Norman Foster	Paul Reeme
Richard Gurzynski, <i>Head Groundskeeper</i>	Diann Tohle, <i>Assistant Manager of Human Resources</i>	Marci Cole, <i>Museum Store Clerk</i>	Security Guards	James Fitzgerald	Reynold Rees
Leonard Veil, <i>Groundskeeper</i>	Anne O'Leary, <i>Coordinator of Volunteer Services</i>	Cathy Reese, <i>Museum Store Clerk</i>	Richard Armstrong	Arthur Frost	Joseph Roberts
James Thayer, <i>Utility Worker/Groundskeeper</i>	Connie Ryan, <i>Payroll Clerk</i>	Julia Robertson, <i>Collector's Corner Coordinator</i>	Valentine Bach	Timothy Gahagan	Harry Schulman
Russell Curry, <i>Utility Worker</i>		Eileene Rafferty, <i>Collector's Corner Assistant</i>	Alice Baker	Norman Glaser	Hazzel Shockley
John Friedman, <i>Utility Worker</i>		Amy DeStazio, <i>Collector's Corner Clerk</i>	Vernon Bauer	James Goodman	Ian Smith
Joseph Gillard, <i>Utility Worker</i>		Alisha Plants, <i>Collector's Corner Clerk</i>	Thomas Bell	Donald Gratop	Marvin Smith
Phillip Johnston, <i>Utility Worker</i>		Virginia Heban, <i>Collector's Corner Clerk</i>	Richard Bigelow	Andrew Grevis	Walter Synowczyk
			Wilma Bortles	Frederick Hakius	Stephen Vedra
			Carl Burzynski	Ralph Higgins	James Wagner
			Jack Bustow	James Hoovan	Leonard Wagner
				Stephen Horvath	Roger Wright
				Chester Ingledue	Frederick Wolf
				James Johnson	

The Toledo Museum of Art
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